



## WRITING FOR SOCIAL CHANGE

### PROGRAM OVERVIEW

**Writing for Social Change** is based on the longstanding tradition in Western culture of using literature as a tool for social critique, as a means of calling for social change and justice, and as a tool for social transformation. The course combines traditional methods of literary and cultural analysis with a balance of creative writing workshops in fiction, poetry, and creative nonfiction, and makes use of HECUA's approach to interdisciplinary, reflective critique. The course explores the ways in which creative writers and literature impact communities, and examines the role creative writers and literature play in addressing pressing social issues. Writing for Social Change combines critical, analytical seminars, creative writing workshops, field study, and a professional internship with a Twin Cities literary arts organization or K-12 school in need of reading/writing tutors, to give students an integrated, experiential learning opportunity.

Seminars and field study address the social, cultural, and ideological contexts of creative writing and literary production, and the ways in which this work links to community building. The goal is to facilitate the growth of students as writers, as readers, and as actors in our democracy by examining the role of literature and literary production in creating social transformation. As the students in Writing for Social Change are mentored by the creative writer who teaches the course, the students themselves will have the opportunity to serve as tutors; thus the HECUA principle that "everyone is a teacher and everyone is a learner" is brought home in a very concrete way.

The course will serve students from a variety of academic backgrounds who have a particular interest in writing, and who want to explore how they can use their craft to help create the kind of change they want to see in the world. The course will focus on the development of each student writers' craft and "voice," and on the notion that claiming one's own voice is an important step toward self-empowerment and actualization. The course will make use of the nationally recognized Twin Cities literary community, including The Loft and SASE: The Write Place; the numerous small presses in the area; several independent bookstores; and the exceptional public and private literary arts funding programs available to writers in this region.

## COURSES

*Reading for Social Change: Literature in Political, Social, and Historical Contexts*  
1 course credit / 4 credit hours

*Writing for Social Change: A Creative Writing Workshop in Fiction, Poetry, and Creative Nonfiction*  
1 course credit / 4 credit hours

*Internship Placement and Seminar*  
2 course credits / 8 credit hours

**Total: 4 course credits / 16 credit hours**

The four courses are taken as an integrated whole and provide the equivalent of a semester's worth of credit, i.e. four course credits, or sixteen semester hours.

## FACULTY

Dr. William Reichard, Program Director, holds an MA in Creative Writing and a Ph.D. in Contemporary American Poetry from the University of Minnesota. A long time member of the Twin Cities literary arts community, Reichard has worked with artists from a wide variety of disciplines creating collaborative projects that push the boundaries of individual genres. He has published poetry, fiction, and nonfiction in a wide variety of journals and anthologies, and has won numerous awards and fellowships. Reichard is the author of four collections of poetry: *An Alchemy in the Bones* (1999), *To Be Quietly Spoken* (2001), *How To* (2004), and *This Brightness* (forthcoming 2007). He is the editor of *The Evening Crowd at Kirmser's: A Gay Life in the 1940's* (2001).

## PROGRAM OBJECTIVES

Students will develop a critical understanding of the following key questions:

- In what ways do the literary arts work for social change?
- What are the political and social implications of representation?
- How does literature undermine hegemonic social forces?
- What roles do creative writers and literature play in shaping cultures and communities?
- What economic, social, and political forces affect what literature is published?
- Who funds the literary arts, how are these funding policies determined, and how does that impact social change?
- How do our experiences, ideologies, and education influence the ways in which we read, write, and interpret the world?
- How does the development of “voice” lead to self-awareness, empowerment, and transformation?
- How has censorship, overt and covert, worked to silence voices of opposition?
- How do nonprofit presses survive in a publishing culture increasingly geared toward corporate and for-profit ownership?

- What is the role of the independent bookseller in promoting the works of lesser-known authors and small and nonprofit presses?
- What is my role, as a writer and/or communicator, in creating the world in which I want to live?

Students will work toward the following objectives:

- Increased critical thinking skills, i.e., understanding models and theories as social constructions, including considering how they are used and who benefits
- Increased key theoretical and practical analytical skills for understanding the role of writers and literature in effecting social change.
- Increased understanding of the role of writers as activists working on a local, national, and international scale.
- Development of a more sophisticated perspective on both the critical and craft-related aspects of a wide variety of literary forms.
- Development and growth as writers of fiction, poetry, and creative nonfiction through an intense series of workshops and tutorials, with numerous drafts and revisions of each piece of writing.
- Completion of a portfolio of finished creative writing pieces.
- Immersion in a vibrant literary arts community engaged in diverse creative projects.
- Familiarization with an array of strategies and projects that address critical social issues through the literary arts.
- Strengthened ability to critically engage in and evaluate the world.
- Increased civic competence through involvement in the literary arts.

## COURSE DESCRIPTIONS

### *Reading for Social Change: Literature in Political, Social and Historical Contexts*

4 Credits

In this course, students critically examine the roles that creative writers and literature play in societies. Through readings and discussion, they identify ways in which creative writers and the literary arts impact social issues and help to create social change. Students read and critique a wide variety of academic and creative texts. They produce critical and creative work examining the theories raised in readings and discussions.

This course includes a cross-disciplinary survey of (primarily) American literary history in the 20<sup>th</sup> and early 21<sup>st</sup> Centuries – from the social issue novels of Upton Sinclair and Sinclair Lewis, to the Harlem Renaissance and the Jazz Age, to the Depression-era work of Steinbeck and Faulkner, to the rise of the Beats and the New York School poets and the emergence of African-American authors such as James Baldwin and Richard Wright, to the ascension of the confessional poets like Plath, Sexton, and Lowell, to the nihilistic novels of the post-Vietnam era, to the class and gender-conscious novels and short fiction of the post-feminist school, including Walker, Morrison, Munro, Atwood, and Kingsolver, to a post-modern literature that crosses genres and defies traditional literary boundaries. The list of texts is long and varied in terms of authors, issues, and eras; what unites this literature is the way in which it addresses the most pressing social issues of the time; the way in which it examines the changing role of the literary artist throughout the last century and yet continues to consider some of the same critical questions across time: How do race, gender, class, sexual orientation, and socio-economic factors impact individuals and communities in this nation? How do politics and economics influence what is written and what is published in this country? Whose voices, in any given era, are ascendant, and whose voices are silenced, and why? How does literature challenge social stereotypes, and expand our sense of ethics and inclusion? How did the rise of the multicultural literature movement impact our overall sense of the American literary and cultural landscape?

Students consider historical and contemporary works of literature (primarily fiction, poetry, and creative nonfiction, with some important plays included) as they address or interact with a variety of themes including, *Literature in Peacetime and Wartime*; *Literature and the Power of Rhetoric*; *Expressions of National, Ethnic, Gender, and Sexual Identity*; *Storytelling and the Creation of History*; *Memoir, Autobiography, and the Ethics of Literary Confession*; and *Literature as Propaganda*.

Students will have the opportunity to meet with some of the writers whose work they read during the semester through a series of field visits and/or workshops with visiting writers, and by attending public readings given by some of the writers we're reading during the semester. Students will also meet with policy makers, philanthropists, and community activists, to help them see how the literary arts impact the local and national cultural scene. Students will meet with the owners of three independent bookshops:

Amazon Books; Birch Bark Books, and Micawber's. They will also meet with the staff of the Minnesota Center for Book Arts, a local organization that promotes all aspects of the art of bookmaking. In addition, students may have the opportunity to attend related art and cultural events, such as the collaborative Jungle Theater and Graywolf Press "Reader's Theater."

The seminar begins with an introduction to experiential education and critical pedagogy. Students discuss their role as teachers and learners in the program and as interns in the community using texts by Ivan Illich, Nadinne Cruz, bell hooks, and Michel-Ralph Trouillot.

Three primary questions drive the curriculum of this seminar: 1) What role does literature play in different communities? 2) Where does my interest as a producer and consumer of literature intersect with the experiences of different artists, organizations, and communities? 3) How do the literary arts actively work to promote social change and work for social justice?

One key portion of this seminar focuses on philanthropy and the economic role of the literary arts. Students learn about the institutions and mechanisms that support writers and writing organizations, the history of the money that supports the Twin Cities major literary arts funders, and the impact that the literary arts have on the broader economy of the region. Specific activities during this section include meeting with representatives from the Bush, McKnight, and Jerome foundations, mock grant writing and critique sessions, and conversations with writers and administrators of literary arts organizations. Readings include *The Artistic Dividend* by Ann Markuson and David King, and *The Rise of the Creative Class* by Richard Florida, as well as materials from the various foundations and current reports on the literary arts in the region.

Another key aspect of this seminar is an effort to help students claim their identities as social actors, cultural beings, citizens, and writers. Methods for achieving this goal include frequent discussions with authors and activists working for social justice through creative means and work with case studies that demonstrate historical and contemporary applications of literature for social justice. During visits with authors, administrators, and philanthropists, students are able to network with professionals working in the field, gain a broad understanding of what literature and social change can look like, and begin to see their own strengths and passions reflected in the lives of others. These conversations with field speakers are complemented by discussions addressing the possibilities, challenges, and implications of our own work for social justice.

Key texts in this course may include Upton Sinclair's *The Jungle*; Sinclair Lewis' *It Can't Happen Here*; Edith Wharton's *House of Mirth*; Fitzgerald's *The Great Gatsby*; Hemmingway's *For Whom the Bell Tolls*; Hurston's *Their Eyes Were Watching God*; the poetry of Langston Hughes; Baldwin's *Giovanni's Room*; Wright's *Black Boy*; Miller's *Death of a Salesman*; Orwell's *1984*; Capote's *In Cold Blood*; Atwood's *The Handmaid's Tale*; Kingston's *Woman Warrior*; Chin's *Donald Duk*; White's *A Boy's Own Story*; Ginsburg's *Howl*; Doty's *My Alexandria*; Silko's *Almanac of the Dead*; Flannery O'Connor's short fiction; Rich's *Diving Into the Wreck*; Allison's *Bastard Out of Carolina*; Kingsolver's essays; Karouac's *On the Road*; nonfiction by Joan Didion, Susan Sontag, and Tom Woolf; poetry by Louise Gluck, Sharon Olds, Ai, and Paul Monette; short fiction by Carol Bly, Grace Paley, Angela Carter, and Tillie Olson; Kushner's *Angels in America*; Morrison's *Beloved*; Walker's *The Color Purple*; Wilson's

*The Piano*; Forché's *The Angel of History*; Hampl's *I Could Tell You Stories*; Hellman's *An Unfinished Woman*; Erdrich's *The Last Report of the Miracles at Little No Horse*.

Please see Appendix IV for a complete bibliography for the program.

Assignments include three 3-5 page praxis reflections addressing key issues or questions raised in the program, 4 critical/analytical reviews of books read during the semester, drafts and final versions of 8 to 10 poems, 2 to 3 short stories, and 2 to 3 essays. Students are also expected to take responsibility for leadership in classroom discussions and creative writing workshops.

## **Grading and Evaluation**

Student work in the seminar is divided into three categories: Preparation, Writing Projects, and Participation. All assignments are assessed by the program director, and students are given substantial narrative evaluation in addition to letter grades.

The program director assigns grades based on students' progress over the semester. Assignments are not graded on a curve.

The division of points is as follows:

**Preparation.** Students must do all assigned readings and be prepared to write about, discuss, or otherwise critically and/or creatively analyze the material. As assigned, students must prepare critical questions and help facilitate discussion for the seminar. (25%)

**Writing Projects.** Students must hand in 3 three to five page praxis reflections, turn in, workshop, and revise 8 to 10 poems, 2 to 3 short stories, and 2 to 3 essays and other work as assigned. (50%)

**Participation.** Students must attend all sessions unless ill or addressing a personal emergency (they must notify the instructor via email or phone within a reasonable amount of time). Students must be on time, contribute to all group work, and be actively engaged in critical/analytical class discussions and creative writing workshops. (25%)

## **Relevance to College and University Curricula**

Please contact program faculty for more detailed information about how the Writing for Social Change program can serve students in particular departments, or for help advocating for particular credits.

## **Liberal Education / General Education**

### ***Arts Requirements***

Students gain an in-depth understanding of the craft of writing by both studying and participating in creative writing projects. The course takes an interdisciplinary approach, touching on history and criticism in many artistic disciplines, and giving significant attention to literature and other narrative-based forms.

### ***Social Justice Requirements***

This seminar introduces students to a variety of theories about ethics and social justice, and traces present and historical attempts by creative writers to address complex social issues.

### ***Reading/Writing Intensive Requirements***

This seminar requires a large amount of reading each week, in addition to a large number of both critical and creative writing assignments. All critical writing assignments will move through several drafts, and all creative writing work will be critiqued in a series of large group workshops, small group critique, and one-on-one tutorials.

## **Major/Minor programs and disciplines**

### **Creative Writing/English**

This seminar addresses the inspiration, craft, and discipline of writing literary fiction, poetry, and creative nonfiction. It requires students to read, write, and revise in each genre; to engage in in-depth workshops, critiques, and tutorials.

By linking the work of creative writing to the critical and analytical study of current and historical texts, students see how their own work fits into a literary, cultural, and historical continuum of fiction, poetry, and nonfiction with themes related to social justice and social change.

### **Sociology/Anthropology**

This seminar introduces students to the social and cultural impact of the literary arts, including study of how individuals and groups represent themselves through creative literary means. The seminar addresses social issues such as homelessness, racism, ethnic and national identity, classism, institutional structures, gender, and sexuality through the lens of literary and cultural production.

### **Peace and Justice / Social Justice**

This seminar gives students a firm grounding in the history and theory of how the literary arts engage in movements for social justice. In addition, students analyze political and social factors that affect access to literature and to artistic identity, and consider questions of power and privilege as they affect the production, publication, and consumption of the literary arts. The seminar will also examine the declining literacy rates in the United States, and consider the role writers might take in reversing this trend.

### **Communications/Theater**

In this seminar, students consider how a variety of literary media communicate their messages to diverse audiences and create particular rhetorics relating to literature and social change. Work drawn from the field of Literary Analysis and Comparative Literature helps students analyze the performance of social justice and the double entendre of what it means to be social actors. Though playwriting as a form will not be taught, several plays will be read for thematic, stylistic, and craft-related content.

## *Writing for Social Change: A Creative Writing Workshop in Fiction, Poetry, and Creative Nonfiction*

4 Credits

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This seminar challenges students to "test" the theoretical, political, social, and historical perspectives developed in *Reading for Social Change* by writing fiction, poetry, and creative nonfiction, and by engaging in intensive workshops to critique the work they produce. Through large and small group critiques, one-on-one mentoring with the program director, and an ongoing commitment to move their work from the initial "inspiration" stage into the work and craft of revision, students will develop a strong portfolio of both creative and critical/analytical writing.

There are four major projects that each student undertakes over the course of the semester, in addition to the internship:

First, each student turns in 3 three to five page praxis reflections. These praxis reflections ask the student to critically and analytically begin to integrate the work they are doing in *Reading for Social Change*, the creative work they're producing for *Writing for Social Change*, and the work they are doing at their internship site. These assignments are intended to help students understand that all aspects of the seminar are intrinsically connected; what they read influences what they write; what they do as interns impacts how they perceive the world, and all of these factors play into who they are as both writers and as citizens.

Second, each student will write, workshop, and revise 8 to 10 poems, 2 to 3 short stories, and 2 to 3 essays. Students may enter the seminar with a particular preference for and/or skill in writing one genre. The purpose of the seminar is to get the students to see how all forms of creative writing (and creative expression in general) are connected. The element of play, experimentation, and risk are as important as the hard work of critique, revision, and the honing of one's craft. Students who do have a special interest and/or skill in writing in one of the genres covered may elect to do extra work in that genre, and may set up a series of tutorials in the genre with the program director.

Third, each student must write 4 critical/analytical reviews of books assigned during the semester. The selection of the books to be reviewed is up to the student, but each review should cover both the craft-related aspects of the work (style, language, voice, etc.) and the broader social, political, and cultural location of the work within the larger literary landscape.

Fourth, each student will write a reflective introduction to the final portfolio due at the end of the term. This introduction should serve as a self-reflective, critical guide to the materials included in the portfolio, and it must address the students' own growth as a creative writer, as an active player in the democracy, and as a member of a creative community. The introduction should address successes and challenges encountered during the semester, and should give the reader a sense of how the student writer will continue to evolve as a writer once the semester is over.

The semester will conclude with a reading by seminar participants. An effort will be made to get one or more of the visiting field speakers (i.e. locally/nationally recognized writers) to take part in the reading.



## Grading and Evaluation

Student work in the seminar is divided into three categories: Workshop Participation, Writing, Revision and Craft, and Critical Perspective. All assignments are assessed by the program director and students are given substantial narrative evaluation in addition to letter grades.

The program director assigns grades based on students' progress over the semester. Assignments are not graded on a curve.

The division of points is as follows:

**Workshop Participation:** Students must come to each writing workshop having thoroughly read and critiqued the work of their peers to be reviewed for that day. Students must be active participants in each workshop, and must offer constructive criticism and suggestions for improvement if they are critical of the work under discussion. Students will return signed, critiqued copies of work under review to the authors, and should be willing to discuss criticisms and suggestions with the authors if questions arise from written and/or verbal comments. (30%)

**Writing, Revision and Craft:** All creative work begins with inspiration, but ends in craft. Students should expect to produce at least the minimum number of poems, short stories, and essays listed above. Students should expect to draft through each of these creative works no less than three times. Students will be graded primarily on the effort they put into the writing process; a student's progress as a writer in the seminar will only be measured against where she/he begins the term, and where she/he ends. Obviously, quality of work does matter, but quality of effort is more important. (50%)

**Critical Perspective:** Students must demonstrate an ability to critically analyze the work of established writers as well as fellow student writers. Students will be expected to be familiar with aspects of the writing craft (narrative structure, point of view, use of language, quality of craft, etc.) and to use this knowledge when critiquing the work of fellow students and writing critical book reviews of assigned texts. (20%)

## Relevance to College and University Curricula

Please contact program faculty for more detailed information about how the Writing for Social Change program can serve students in particular departments, or for help advocating for particular credits.

## Liberal Education / General Education requirements

### *Arts Requirements*

Students gain an in-depth understanding of the literary arts by both studying and participating in literary production. The course takes an interdisciplinary approach, touching on history and major trends in literary criticism in most literary genres.

### *Social Science Requirements*

This seminar provides students with direct experience of the social and cultural impact of the literary arts, including case studies addressing how individuals and groups represent themselves through creative means. The seminar addresses social issues such as homelessness, racism,

ethnic and national identity, classism, institutional structures, gender, and sexuality through the lens of literary and cultural production.

### ***Experiential Requirements***

This seminar links students' learning in the classroom with direct experience of theories and structures. Students interact with professionals in the fields of the literary arts and social justice, see literature and social justice in action, and produce a portfolio of creative writing projects that demonstrate their own perspectives on the intersections of literature and social justice.

### ***Social Justice Requirements***

This seminar introduces students to a variety of theories about social justice and traces present and historical attempts by authors in a variety of literary genres to address complex social issues.

### ***Reading/Writing Intensive Requirements***

This seminar requires a large amount of reading each week, in addition to a large number of both critical and creative writing assignments. All critical writing assignments will move through several drafts, and all creative writing work will be critiqued in a series of large group workshops, small group critique, and one-on-one tutorials.

## **Major/Minor programs and disciplines**

### **Creative Writing/English**

This seminar addresses the inspiration, craft, and discipline of writing literary fiction, poetry, and creative nonfiction. It requires students to read, write, and revise in each genre; to engage in in-depth workshops, critiques, and tutorials. By linking the work of creative writing to the critical and analytical study of current and historical literary texts, students see how their own work fits into a literary, cultural, and historical continuum of fiction, poetry, and nonfiction with themes related to social justice and social change.

### **Sociology/Anthropology**

This seminar provides students with direct experience of the social and cultural impact of the literary arts, including case studies addressing how individuals and groups represent themselves through creative means. The seminar addresses social issues such as homelessness, racism, ethnic and national identity, classism, institutional structures, gender, and sexuality through the lens of literary and cultural production. In addition, the genre-specific creative writing assignments and critical book reviews provide space for students to tailor their experience in this seminar to their particular major department's requirements.

### **Peace and Justice / Social Justice**

This seminar gives students a firm grounding in specific examples of how writers and the literary arts are an intrinsic part of social justice movements. Students create work that considers the challenge of access to building reading and writing skills, explore the idea of artistic identity through conversation with diverse authors, administrators, philanthropists, and activists, and consider how power and privilege are enacted in production, funding, and consumption of the literary arts. In addition, the specific creative writing assignments and critical book reviews provide space for students to tailor their experience in this seminar to their particular major department's requirements.

### **Communications / Theater**

In this seminar, students meet with a variety of authors, arts administrators, philanthropists, and activists to better understand how writers and the literary arts effectively communicate messages of social justice to diverse audiences. The creative writing assignments and the critical book reviews provide a concrete opportunity for communications/theater students to

consider the relationships that exist between the literary and theater arts, and to explore how narrative techniques employed by fiction writers, poets, and essayists can be of use in developing performance-based work.

## *Internship Placement and Internship Seminar / Integration Seminar*

### *8 Credits*

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Writing for Social Change students work 16-20 hours a week, for a minimum of 200 hours, in an internship. Students may elect to work as reading and writing tutors with at-risk students in a K-12 school, or they may elect to work with a literary arts organization such as The Loft, SASE: The Write Place, the Minnesota Center for Book Arts, or one of the many small literary presses located in the Twin Cities. The goal of internship placements is to establish an internship that resonates with Writing for Social Change program themes, meets a need at the hosting organization, and fits students' individual interests and objectives. The internship is comprised of professional, project-related work similar in composition to a staff position, with clerical duties limited to those specific to the student's project or at the same shared level as other staff.

In the Integration Seminar, students reflect on the successes and challenges of their internships and integrate their internship learning and their work in the Reading for Social Change and Writing for Social Change Seminars.

### **Assignments**

As part of their internship work, students complete a variety of written and oral assignments that assist them in shaping, articulating, and evaluating their learning.

The **Learning Agreement** is a tool via which students and internship site supervisors articulate their mutual plans for the semester, agree upon learning and work goals, and set out specific projects for the student. Throughout the semester, students and supervisors return to this document to trace their progress and evaluate concerns.

The **Mission, History, and Issues** assignment structures students' deeper learning about their internship site. The assignment requires students to interview staff members at the site and fully articulate the organization's history and mission and the ways in which the organization contributes to social justice and social change. The resulting paper is 4-6 pages in length.

The **Peer Site Visit** gives students an opportunity to visit a peer's internship site and compare the mission, history, and internship experience at that site to their own. This assignment is presented to the class as an oral report.

The **Mid-Term and Final Evaluations** are concrete opportunities for the internship site supervisor and student to assess their progress on the learning goals outlined in the Learning Agreement and consider their mutual work in the organization. Student and supervisor may agree upon new goals, work together to solve problems, and/or affirm their commitment to the work outlined in the Agreement.

The **Final Portfolio** is the student's final opportunity to integrate and evaluate his or her experiences in the Writing for Social Change program. The Portfolio includes all of the student's work during the semester, and is drawn together by a critical, self-reflective essay.

## Placement Procedures

Through the work of the Manager of Internships and Community Partnerships, HECUA maintains and constantly updates a database of prospective internship organizations. The Manager of Internships and Community Partnerships also works closely with these organizations to create quality internships and help supervisors develop skills for working with student interns.

Individual students arrange their internship placements as follows:

- students describe their internship interests through initial program application, a written “pre-internship assessment”, and direct discussion with the HECUA Manager of Internships and Community Partnerships;
- The Manager of Internships and Community Partnerships, in consultation with the student, compiles a list of internship sites that match the student’s interests and needs;
- Students contact and interview at approximately 2-3 internship sites;
- After interviews, internship sites offer their internship position to their preferred candidate. Students accepted at multiple sites choose based on their goals and interview experiences.

## Grading and Evaluation

### Student Work

Student work in the Internship and Integration seminar is divided into four categories: Performance, Writing Projects, Seminar Participation, and Semester Portfolio. All assignments are assessed by the Manager of Internships and Community Partnerships and the program faculty. Students’ work in their internships is evaluated by the internship site supervisor, the student, and the Manager of Internships and Community Partnerships and are based on students’ progress toward their goals as outlined in the Learning Agreement. Students receive substantial narrative evaluation in addition to letter grades.

The program director assigns grades based on students’ progress over the semester. Assignments are not graded on a curve.

The division of points is as follows:

**Performance:** Students must complete 200 hours of work at their internship site. At mid-semester and at the end of the semester, students and internship supervisors meet to complete narrative evaluations, which form the basis of the grade. (60%)

**Writing Projects:** Students must prepare draft and final versions of a Learning Agreement, weekly logs, and a Mission, History, Issues assignment. (15%)

**Seminar Participation.** Students must show active, engaged participation in integration seminars and must be in attendance at all sessions unless ill or addressing personal emergencies (they must notify us). Students must prepare and present an oral report on a peer site visit. (15%)

**Semester Portfolio.** Students must prepare a portfolio that includes all Praxis Reflections, internship assignments, final draft of the Learning Agreement, drafts and final versions of all creative work, and other critical/analytical work as assigned. In addition, the student must write a critical, reflective introduction to these materials, integrating all aspects of the seminars and materials covered. (10%)

### Internship Site

Internship sites are evaluated by HECUA's Manager of Internships and Community Partnerships prior to and at the beginning of each term. In addition, throughout the semester, students have individual and group opportunities to assess their internship experience and raise concerns about their internship site. The mid-term and final evaluation periods are official times for students and their supervisors to reflect on their mutual contributions to the internship experience.

Finally, at the end of the semester, each student completes an evaluation form that allows him or her to give feedback to HECUA (and via HECUA, to the internship site) about his or her internship experience and overall evaluation of the internship site and internship site supervisor.

### Relevance to College and University Curricula

Students may choose internship sites that complement their work in a variety of academic departments and disciplines. The student and his or her advisor may work closely with HECUA's Manager of Internships and Community Partnerships to arrange an internship site that matches the students credit needs. In addition, students prepare a significant amount of written work as part of their Internship requirements. This written work may be tailored, as needed, to fulfill department requirements for internships.

## PROGRAM DESIGN & ADMINISTRATION

### Pedagogy

Teaching in the Writing for Social Change program is experiential, integrated, student-centered, and designed to help students learn how the literary arts, and their own creative work, can be tools for social change.

The Writing for Social Change program is intentionally **experiential**. This commitment to experiential education is closely tied to **ethical** understandings of service learning, political projects in education for civic engagement and popular education, and cognitive research in teaching and learning. The idea that hands-on, practical engagement with complex issues is essential to rigorous academic understanding grounds every other aspect of the program's pedagogy.

*Critical texts:*

Berger, Peter and Luckmann Thomas. *The Social Structure of Reality: A Treatise in the Sociology of Knowledge* (New York: Doubleday, 1966)

Dewey, John. *Experience and Education*. (New York: Collier Books, 1971).

Kolb, David A. *Experiential Learning: Experience as the Source of Learning and Development* (New York: Financial Times Prentice Hall, 1983).

The Writing for Social Change program's commitment to experiential education would not be complete without an equal commitment to **integration**. Drawing primarily from the idea of praxis developed by Paulo Freire, integration in the Writing for Social Change program connects students' practical experiences to theoretical contexts and challenges students to critique theory via the evidence of practice. In the dialogue created among students' classroom theorizing, life experiences, and creative writing projects, larger patterns of reality and possibilities for a more just society reveal their complexities and their potentials.

*Critical texts:*

Freire, Paulo. *Pedagogy of the Oppressed* (New York: Continuum International, 2000).

An assumption of **cognitive equality** infuses teaching and learning in the Writing for Social Change program. The concept of cognitive equality is based on the idea that there is no inherent difference in cognitive ability between students and teachers, but simply a difference in experience, education, and roles. In the Writing for Social Change program, faculty and students, while playing different roles in the classroom, share responsibility for building knowledge and shaping learning. The program is **student-centered**. The focus of the program is not the traditional transfer of knowledge from teacher to student, but rather a mentoring process, and an exchange of understanding and perspectives driven by student-created questions and challenges. In this student-centered classroom, the role of the faculty is to build rich, provocative course structures, provide in-depth resources (in the form of field speakers, texts, writing workshops, and tutorials), facilitate complex conversations, and challenge assumptions.

*Critical texts:*

Ashton-Warner, Sylvia. *Teacher* (New York: Simon & Schuster, 1986).

Freire, Paulo. *Ibid.*

Palmer, Parker. *The Courage to Teach* (San Francisco: Jossey-Bass, 1998).

The Writing for Social Change program's focus on helping students understand how literature can be a tool for social change, how the student can become a better writer by reading exemplary work, and by practicing the craft of writing, is both one of the key pedagogical principles of the program and the natural outcome of the other principles. This conscious commitment to **preparing student writers for action in society** distinguishes the program among off-campus study programs in the arts and brings the value of experiential learning, integration, and cognitive equality out of the conceptual realm and into students' life-long learning.

Horton, Myles. *The Long Haul: An Autobiography* (New York: Teachers College Press, 1997)

Cruz, Nadinne. "A Challenge to the Notion of Service," *Combining Service and Learning, Volume I*. Ed. Jane Kendall (Raleigh, NC: NSEE, 1990) 321-323,

hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom* (New York: Routledge, 1994).

Freire, Paulo. *Ibid.*

Boyte, Harry and Kari, Nan. *Building America: The Democratic Promise of Public Work* (New York: The Free Press / MacMillan, 1989).

### **Student Evaluation**

Knowledge is not passed solely from instructor to student, but is advanced through the students' active involvement in classroom and life experiences. Learning is a social process in which students and faculty work together to create knowledge. Students are

evaluated for participation and contribution to the group. Because a large part of the course involves creative writing workshops, it is vital that all students fully and constructively participate in class discussions.

Critical/analytical written assignments should evaluate students' ability to integrate readings and field experiences in a way that is analytical and reflective. Creative written assignments should measure where the student started with the first draft, the number of drafts attempted by the student and the earnestness of the student to improve her/his craft, and the quality of the final product.

Student participation is a key aspect of the pedagogical project. It is a way to see the student's involvement in the learning experience, her/his own evolution, and the desire to contribute to the learning of the group.

Student responsibility, dedication to the work, and respect toward others, especially during writing workshops and at the internship site matter as part of the student's success in the program.

### **Oversight and Evaluation**

At the end of the semester, students complete an evaluation of the program that addresses their experience in logistical and programmatic areas. Students are asked to reflect on their progress toward their own learning goals, their contributions to the class, and the effectiveness of the learning environment in addition to evaluation of the course content and the work of program faculty and staff.

The evaluation reflects HECUA's objectives and quality standards for all major program components. Anonymity of responses is ensured by having students submit completed forms in sealed envelopes to the program director, who delivers them to HECUA administrative staff for compilation.

Evaluations provide resource materials at two levels. First, they provide program faculty with feedback on the content and management of the program and provide direction for program revision. Second, they provide HECUA administration and HECUA member schools an opportunity to assess the overall effectiveness of the program and provide supervision to program faculty. The primary sources of this supervision are the HECUA Director of Programs and the Academic Programs Committee.

After each semester, the program director submits a report, outlining the successes and challenges of the semester, addressing student concerns raised in the evaluations, and proposing revisions or improvements for the future.

The Academic Programs Committee (APC) is made up of select HECUA board members and other invited member faculty. They review student evaluations and the program director's report at the end of the term to ensure that program objectives and quality standards are being met. APC reports the results of the evaluation to the HECUA board. Evaluation summaries and program director reports are available to HECUA board members and deans upon request.



### **Program Cost**

Students from consortium member schools (except the University of Minnesota) enrolling in *Writing for Social Change* pay either their home college's tuition or \$10,400, whichever is less. Students from the University of Minnesota pay \$6,400.00. Students from non-member schools pay \$11,200.

## **APPENDICES**

### ***Appendix I***

Field Speakers / Community Faculty, their qualifications, and the topics they address

### ***Appendix II***

Internship sites or field placements with descriptions of recent projects

### ***Appendix III***

Program Bibliography

### ***Appendix IV***

Curriculum Vitae

## **APPENDIX I – FIELD SPEAKERS & COMMUNITY REPRESENTATIVES**

Field Speakers involved in the program vary each term, depending on opportunities that arise and availability of guests. Listed here are some potential field speakers. Whenever possible, authors whose works are being read in class will be invited as field speakers, and course texts may be selected based on which nationally or internationally known authors are scheduled to read and/or speak in public forums during a given term. The works of authors serving as the annual ACTC Writer in Residence may also be selected, if students in *Writing for Social Change* can gain access to those writers either through public readings or informal craft discussions.

Jonis Agee, fiction writer and poet, speaks with students about her own creative process, and about the ways in which her work focuses on working class Americans.

Sandy Agustin, Community Programs Manager at Intermedia Arts and active with Theater Mu, helps students explore movement and story telling as means to building community.

Douglas Armato, Director of the University of Minnesota Press, speaks with students about the mission, history, and current directions of this internationally recognized academic press.

Vickie Benson, Vice President, Jerome Foundation, speaks with the class about the spectrum of private funding available for writers and literary arts organizations from the perspective of the Jerome Foundation.

Carol Bly, fiction writer, editor, and publisher, speaks with students about her long career in publishing, and her ongoing work as an agent of social justice/change.

Ed Bok-Lee, poet and performer, leads a workshop on identity and performance in contemporary American culture.

Barrie Jean Borich, author and educator, speaks with students about her work in creative nonfiction, and her commitment to raising the profile of LGBT issues through literature.

Gregory M. Britton, Director of the Minnesota Historical Society Press, speaks with students about the mission, history, and current directions of this nonprofit literary and academic press, and the role it plays in giving voice to the diverse population of this region.

Michael Dennis Browne, poet and professor of English at the University of Minnesota, speaks with students about his working process and his collaborative projects with composer Stephen Pallus.

John Colburn, Founder and Editor of Spout Press, speaks with students about the mission, history, and current projects of this nonprofit literary arts press.

Neal Cuthbert, McKnight Foundation, speaks with the class about the spectrum of private funding available for writers and literary organizations from the perspective of the McKnight Foundation.

Desdemona, local hip-hop and spoken-word artist, speaks with the class about her work promoting spoken-word poetry, and blending/bending traditional literary and musical forms.

Heid Erdrich, poet and professor of English at the University of St. Thomas, speaks with students about her own writing, her work as an editor, and her work promoting Native American literature.

Louise Erdrich, fiction writer, poet, and owner of Birchbark Books, an independent bookstore in Minneapolis, speaks with students about her writing, and her decision to launch an independent bookstore in an era when bookstore chains and Amazon.com are driving independent booksellers out of business.

Nancy Fushan, Bush Foundation, speaks with the class about the spectrum of private funding available for writers and literary arts organizations from the perspective of the Bush Foundation.

Ray Gonzalez, poet, essayist, editor, and professor of English at the University of Minnesota, speaks with students about his writing process and his efforts to promote Latino literature in the United States.

Patricia Hampl, writer, editor, and Regents Professor of English at the University of Minnesota, speaks with students about her creative work, and her ongoing investigations into the nature and ethics of memoir and autobiography.

Barbara Harman, book artist and educator, conducts a daylong bookmaking workshop with the students and shares her experiences and insights as a self-supporting artist and writer.

Greg Hewett, poet and professor of English at Carleton College, speaks with students about his own creative work, and about his work as an editor and literary collaborator.

Carolyn Holbrook, Executive Director of SASE: The Write Place and adjunct faculty at Hamline University, shares insights on autobiographical writing as a tool for individual development.

Joanna Kadi, author and activist, leads students in a critical thinking workshop in which they practice critical work and consider the influence of their own experiences and education on their perspectives.

Deborah Keenan, poet and professor of English at Hamline University, speaks with students about her writing process and her work as an anti-war activist.

Wendy Knox, Artistic Director, Frank Theater, speaks to the class about Frank Theater's tradition of re-inventing theater to speak to current social issues.

Allan Kornblum, Founder and Publisher of Coffee House Press, speaks with students about the mission, history, and current direction of this nonprofit literary press.

Roseann Lloyd, poet and adjunct professor of English at the University of St. Thomas, speaks with the class about her creative work, and her work for social justice.

Eric Lorberer, Editor of Rain Taxi Review of Books, speaks with students about the mission, history, and work of his nationally recognized journal, and about the wide variety of programs Rain Taxi has developed to promote creative writing in the Twin Cities, including the Rain Taxi Reading Series at the Walker Art Center and the Minnesota Book Festival.

Brian Malloy, novelist, speaks with students about his creative work, and what it can mean to be a queer-identified writer in this era.

Jan Mandel, theater teacher at Central High School, offers example of "safe space" for students to explore issues in their lives and create theater from those experiences.

Ann Markuson, Professor at the University of Minnesota's Humphrey Institute of Public Affairs and Director of the Project on Regional and Industrial Economic, speaks with the students about her research on the economic impact of the arts in Minnesota.

Fiona McCrae, Director and Publisher of Graywolf Press, speaks with students about the mission, history, and current direction of this award-winning press.

Leslie Adrienne Miller, poet and professor of English at the University of St. Thomas, speaks with students about her creative work.

Jim Moore, poet and activist, speaks with students about his writing process and about his work as an anti-war activist and the use of poetry as a tool to promote peace.

Mai Neng Moua, award-winning author and editor, speaks with students about her writing process, her role in founding CHAT, and her work as the founder of Paj Ntaub Voice, a nationally renowned Hmong literary journal.

David Mura, poet, essayist, and memoirist, speaks with students about his creative work, and about his focus on raising the profile of Asian-American authors in America.

Linda Myers, Executive Director of the Loft Literary Center, speaks with students about the mission, history, and work of this nationally recognized writing organization.

Marianne Nora, Executive Director of Mid List Press, speaks with students about the mission, history, and current direction of this nonprofit literary arts press.

Mark Nowak, poet and professor of English at St. Mary's University in Minneapolis, speaks with students about his creative work, and how it intersects with his interests in labor history and social justice.

G. E. Patterson, poet, speaks with students about his creative work and his efforts to promote African-American writing.

Thien-bao Thuc Phi, poet and spoken word artist, speaks with students about his work as a performer and his focus on raising the profile of the Asian immigrant community within the local and national writing scene.

Wang Ping, novelist, poet, and professor of English at Macalester College, speaks with students about the impact that her status as a Chinese immigrant in America has on her creative work.

George Rabasa, novelist, speaks with students about his dual Mexican and American identity, his decision to write in English, and how these tensions work themselves out in his fiction.

Cheri Register, author of the recent book *Packinghouse Daughter*, which explores the 1959 meatpacker's strike in Albert Lea, Minnesota through her childhood experiences.

Bart Schneider, author and editor, speaks with the class about his own writing process, and about his work as the editor of *Speakeasy*, a nationally distributed literary arts journal.

Patrick Scully, Founder and Artistic Director of Patrick's Cabaret, speaks with students about the mission, history and work of his experimental theater, and highlights the programs the Cabaret has developed to serve the diverse Twin Cities creative writing community.

Daniel Slager, Editor in Chief of Milkweed Editions, speaks with students about the mission, history, and current direction of this nonprofit literary arts press.

Jane Trenka, memoirist and editor, speaks with students about her process of articulating her own Korean-American identity.

## APPENDIX II – INTERNSHIP SITES & PROJECTS

### **Central High School / Central Touring Theatre**

Interns at Central High School work in the black box theater with teacher Jan Mandel. Interns assist with the creation and production of original performances by a diverse group of high school students. The performances address a broad range of social and political issues as seen through the eyes of the students. Interns have helped with teaching, publicity, and poetry slams among other projects.

### **Graywolf Press**

Graywolf Press is a nationally recognized nonprofit literary press, which publishes fiction, nonfiction, and poetry. Students in Writing for Social Change would be exposed to all facets of

the small press publishing industry, from editing to design to production, distribution, and promotion.

### **Interact Center for the Visual and Performing Arts**

*www.interactcenter.com*

Interact Center's mission is to create art and challenge society's view of disability. Interact Center is a licensed day care provider, serving up to 80 actors and artists who have physical and/or mental and emotional disabilities. Interact has two main departments, visual art and performing arts. Interns in Writing for Social Change would work in the performing arts department, assisting with the conceptualization, writing, and performance of original works by Interact artists.

### **Intermedia Arts**

*www.intermediaarts.org*

Intermedia Arts is a catalyst that builds understanding among people through art. Intermedia's work directly addresses pressing social issues through a broad range of creative media including performance, film/video, visual art, and community involvement. Interns at Intermedia have worked on a variety of projects, including archiving, video production, mural work, community outreach, and artist-in-residence coordination. Students in Writing for Social Change would focus their work on writing-related and spoken-word projects.

### **The Loft Literary Center**

The Loft Literary Center is a nationally recognized center that promotes all aspects of the written and spoken word arts. The Center offers a large number of readings each month, co-sponsors "Talking Volumes," a project that brings nationally prominent authors to the Twin Cities to engage in a series of readings and discussions, which are broadcast on Minnesota Public Radio and promoted in the Minneapolis Star Tribune. The Loft also offers a wide variety of no-credit writing classes and sponsors informal writing groups. It is the home of a monthly newsletter, A View from the Loft, as well as Speakeasy, a literary journal. Students in Writing for Social Change would have the opportunity to work with a variety of Loft programs, based on the needs of the organization and the interests and skills of the student.

### **Milkweed Editions**

Milkweed Editions publishes literary fiction, creative nonfiction, and poetry. With a mission to bring into print works that reflect a sense of social justice, the Press is a perfect fit for students in Writing for Social Change. Because the Press is relatively small, students working at Milkweed would be exposed to all facets of the work of small press publishing, from editing to design to production and distribution.

### **Minnesota Center for Book Arts**

*www.mnbookarts.org*

The mission of Minnesota Center for Book Arts is to engage diverse artists and learners in finding creativity, expression, and inspiration through the book arts. Interns work in MCBA's education and outreach programs, leading book art workshops for youth and adults. The workshops engage students in learning about papermaking, printing, bookbinding, as well as core curriculum areas (math, science, reading, etc). Interns need not have prior book art experience.

### **Minnesota Historical Society Press**

While the Minnesota Historical Society Press has a large number of publishing projects and imprints, students in Writing for Social Change would work primarily with the local/regional memoir/autobiography project. This project, launched several years ago, works to publish and promote the work of local authors, whose memoirs and autobiographies serve to illustrate the rich and diverse population of the state.

### Patrick's Cabaret

[www.patrickscabaret.org](http://www.patrickscabaret.org)

Patrick's Cabaret serves and supports artists in their growth and development by encouraging them to take risks, try new things, and present works in progress. Patrick's serves a diverse range of performing artists, from emerging to experienced, from teenagers through seniors. The Cabaret specifically reaches out to artists of color, queer-identified artists, and those with disabilities. Interns help plan and coordinate Cabaret performances and have opportunities to curate special shows (i.e. a high school cabaret, a display of visual art by artists with disabilities, etc). Students in Writing for Social Change would work specifically to promote and curate creative writing readings and spoken-word performances.

### SASE: The Write Place

SASE: The Write Place is a community-based literary organization that focuses on creating programs to promote creative writing, spoken word performance, and emerging writers across the Twin Cities. Much of SASE's work focuses on helping writers of color, LGBT writers, writers with disabilities, and other writers who might not otherwise have an outlet to write, revise, and showcase their work. All of SASE's programs are located within the communities and neighborhoods they serve, and the organization has distinguished itself by creating writing workshops for homeless teens, women and children housed at the Harriet Tubman Center, woman in prison, and other populations often overlooked by more high-profile writing organizations such as the Loft. While the Loft is a destination for writers, SASE sees its work in going out to the writers in their own communities. Students in Writing for Social Change would work with the SASE staff to determine which of the many writing programs most need assistance, and which programs are the best fit for the students.

### University of Minnesota Press

The University of Minnesota Press is a large, academic press, with a prestigious history and a well-deserved reputation for publishing some of the most important books of social and cultural history in the last century. Students in Writing for Social Change would work with a relatively new project at the press: a regional series of books that may take the form of memoir, essays, and other forms of creative nonfiction. The project is designed to showcase the diverse population of the state, and to bring into print voices and stories that might otherwise go unheard.

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## APPENDIX IV – CITY ARTS FACULTY CURRICULUM VITAE

### **Dr. William Reichard**

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 e-mail: [wreichard@hecua.org](mailto:wreichard@hecua.org)

#### **EDUCATION**

University of Minnesota: Ph.D. English Language and Literature. 1991-1997.  
 Degree Granted May 1997.  
 University of Minnesota: M.A. Creative Writing: Poetry/Fiction Writing. 1988-1991.  
 Degree Granted July 1991.  
 University of Minnesota: B.A. (magna cum laude) Film Studies/Scriptwriting. 1981-1987.  
 Degree Granted August 1987.

#### **DISSERTATION**

Mercurial and Rhapsodic: Manifestations of the Gay Male Body in the Poetry of Mark Doty and Wayne Koestenbaum

Thesis Directors: Michael Dennis Browne, Andrew Elfenbein, Patricia Hampl  
 Starting from an observation that the one stable feature of the gay male body and queer identity, as it appears in twentieth-century American poetry, is its instability, the thesis constructs a framework, based on close readings of Koestenbaum's and Doty's poems, upon which an analysis of the gay male body as it is represented in the full spectrum of contemporary gay male poetry may be based.

#### **TEACHING, ADVISING, and MENTORING EXPERIENCE**

Director/Faculty: Higher Education Consortium for Urban Affairs - City Arts Program: 1/01 to present.  
 Adjunct Faculty: Department of English - The College of Saint Catherine, St. Paul, MN:  
 Intro to Creative Writing: Poetry and Fiction, Summer 2006, Fall 2006.  
 American Literature: The Novel: Spring 2007.  
 Adjunct Faculty - Lecturer: Creative Writing Graduate Program, Dept. of English –  
 University of Minnesota: M.F.A. Thesis Advising/Committee Work: Spring 2006.  
 M.F.A. Manuscript Preparation (EngW 8150): Spring 2005. Advanced Poetry Writing: Spring 2003.  
 Advanced Topics in Creative Writing: The Literary Journal: Spring 1998.  
 Mentor: SASE Writer to Writer Program - Poetry: 2002-03; 2005.

Assistant Academic Adviser: Univ. of MN Program for Individualized Learning: 1/99 to 12/00.  
 Adjunct Faculty - Lecturer: Accelerated Degree Program - College of St. Scholastica,  
 St. Paul: 8/00 to 12/01.  
 Advising Specialist: Univ. of MN Premajor Advising Program: 8/98 to 1/99.  
 Mentor: MN Arts High School Writing Program: 8/98 to 6/99.  
 Adjunct Faculty - Lecturer: Department of English - University of St. Thomas:  
 Intermediate Poetry and Fiction Writing: Fall 1996, Fall 1997, Spring 1998.  
 Critical Reading and Writing: Fiction and Nonfiction: Fall 1997.  
 Adjunct Faculty - Lecturer: Dept. of Independent and Distance Learning –  
 University of Minnesota: Intermediate Poetry Writing: 1994 - 1999.  
 Instructor: The Loft: Working with Narrative Structures in Poetry: Fall 1997.  
 Instructor: Department of English - University of Minnesota:  
 Literature of American Minorities: Winter 1995, Fall 1993, Winter 1992.  
 Introduction to Literature (Honors): Fall 1994.  
 Introduction to Literature: Spring 1993, Winter 1990.  
 Introduction to Modern Fiction: Spring 1991.  
 Instructor/Graduate Assistant: Program in Creative and Professional Writing –  
 University of Minnesota: Introduction to Poetry Writing: Winter 1993.  
 Introduction to Creative Writing: Fall 1991, Fall 1989.  
 Teaching Assistant: Department of English - University of Minnesota  
 Shakespeare: Fall 1992; Cinema of Alfred Hitchcock: Spring 1989.  
 Mentor/Instructor: The Loft Gay, Lesbian and Bisexual Inroads Series, 1994.

### **AWARDS AND HONORS**

2005 Centrum Arts Creative Residency: Port Townsend, WA (9/26/05 - 10/16/05).  
 2005, 2002, 2001, 2000 Nominee: Pushcart Prize.  
 2003 Finalist: James Laughlin Award from The Academy of American Poets for How To.  
 2002 The Publishing Triangle's Randy Shilts Award for Gay Nonfiction for The Evening Crowd  
at Kirmser's: A Gay Life in the 1940's.  
 2002 Finalist: MN Book Award for The Evening Crowd at Kirmser's: A Gay Life in the 1940's.  
 2001 SASE/Jerome Fellowship.  
 2000 Finalist: MN Book Award for An Alchemy in the Bones.  
 2000 Finalist: ForeWord Magazine GLBT Book of the Year for An Alchemy in the Bones.  
 1999 Minnesota State Arts Board Fellowship: Poetry.  
 1997 New Rivers Press MN Voices Award Series for Poetry for An Alchemy in the Bones.  
 1997 Jerome Foundation Travel and Study Grant.  
 1997 GLBT Program Award for Excellence in Scholarship and Creativity: Graduate Artistic  
 Award.  
 1996 Chelsea Award for Poetry.  
 1994 Evergreen Chronicles National Novella Competition for Harmony.  
 1994 Jerome Foundation Travel and Study Grant.  
 1993 Billee Murray Denny Poetry Award for "He Will Not Eat Rice."  
 1992-93 Loft Mentor Series Award: Poetry.  
 1992 National Artist in Residence: Headlands Center for the Arts, Sausalito, California.  
 1992 Minnesota State Arts Board Headlands Fellowship.  
 1992 Academy of American Poets University Prize.  
 1992 Associated Writing Programs Intro Award: Poetry.  
 1991 University of Minnesota Gesell Award for Excellence in Creative Writing: Poetry.  
 1989 Northlight Writers Conference Annual Drama Competition.  
 1986 University of Minnesota Theatre Arts Dept. Annual One-Act Play Competition.

## **BOOKS: POETRY, FICTION, NONFICTION**

### **This Brightness: Poems**

Mid List Press, Minneapolis, MN (forthcoming 2007)

### **Signs of Light**

A limited edition artist book, with text by William Reichard, photographs by Susan Page, and design by Molly Renda. METAPress, Durham, NC (forthcoming 2006)

### **How To: Poems**

Finalist: James Laughlin Prize from the Academy of American Poets. Mid-List Press, Minneapolis, MN 2004

### **To Be Quietly Spoken: Poems**

2001 Frith Press Poetry Chapbook Prize. Frith Press, Sacramento, CA 2001

### **The Evening Crowd at Kirmser's: A Gay Life in the 1940's**

A memoir by Ricardo Brown. Revised and Edited by William Reichard  
University of Minnesota Press, Minneapolis, MN 2001

### **An Alchemy in the Bones: Poems**

Minnesota Voices Award Series for Poetry. New Rivers Press, Minneapolis, MN 1999

### **Harmony**

The Evergreen Chronicles National Novella Prize. The Evergreen Chronicles, Minneapolis, MN 1995

## **ANTHOLOGIES: POETRY**

- "An Open Door" "Hypothesis: Structure." Defining Moments. Plymouth Writers Group. Plymouth, NH: Plymouth State College. (forthcoming 2005).
- "The Cloud Game" "The Monster's Dream." American Poetry: The Next Generation. Eds. Gerald Costanzo and James Daniels. Pittsburgh: Carnegie Mellon University Press, 2000.
- "The Window, Autumn" "Northern Light." Essential Love. Ed. Ginny Connors. West Hartford, CT: Poetworks Press, 2000.
- "My Father Speaks." 1995/1996 Anthology of Magazine Verse & Yearbook of American Poetry. Ed. Alan F. Pater. Palm Springs: Monitor Books, 1997.
- "Being a Brief Treatise on the Relationship Between a Thing's Actual Size and the Corresponding Ratio of Its Real Scale to a Stated or an Implied Level of Irony..." A Pean to the Puny: The Think Dinky International Invitational Catalogue. Eds. R. Manley & C. Stevens. Durham: METAPress, 1997.
- "Bonsai" "Time Lapse" "for Liam When He Grows Up." Reclaiming the Heartland: Lesbian and Gay Male Voices from the Midwest. Eds. K. Osborn & W. Spurlin. Mpls: Univ. of MN Press, 1996.
- "Duluth, Minnesota." Going to the Lake. Eds. B. Rossi & E. Heggie. Bemidji: Loonfeather Press, 1996.
- "Beckon, Answer." 1999 Minnesota Poetry Calendar. Ed. Krista Hauenstein. Goodhue, MN: Black Hat Press, 1998.
- "Open, Remember" "Careful, the Moon" "Gooseberry Falls, Minnesota." 1997 Minnesota Poetry Calendar. Ed. Krista Hauenstein. Goodhue, MN: Black Hat Press, 1996.
- "Jerry Lee Lewis Kills His Child Bride." Queerly Classed. Ed. S. Raffo. Boston: South End Press, 1997.
- "Invert" "Queer." Gents, Badboys, and Barbarians. Ed. Rudy Kikel. Boston: Alyson Publications, 1995.

"He Will Not Eat Rice." *The Denny Poems 1993-1994*. Ed. J. Plath. Lincoln, IL: Lincoln College, 1995.

### **JOURNALS: POETRY**

- "Equivalents." *Prairie Schooner*. (forthcoming).
- "Waking." *Wavelength*. (forthcoming Summer 2007).
- "It's the only night." *Rockhurst Review*. 19.1 (Spring 2006).
- "Wing." *Chiron Review*. 81.1 (Winter 2005/6).
- "Shelter." *The Cream City Review*. 29.2 (Fall 2005).
- "In Florida." *Water~Stone*. 8.1 (Fall 2005).
- "Homecoming." *Gertrude*. 1.1 (Fall 2005).
- "Leslie and Sebastian." *The Fourth River*. 1.1 (2005).
- "Poppies in Frost." *Tar Wolf Review*. 3.1 (Winter/Spring 2005).
- "A Constellation." *Mipoesias*. <http://www.mipoesias.com/Spring2005>.
- "On the Pontoon." Read by Garrison Keillor on MPR's *The Writer's Almanac*. 7/23/04.
- "On a Line from Agha Shahid Ali." *Dislocate*. 1.1 (Fall 2004).  
<http://english.cla.umn.edu/creativewriting/dislocate>.
- "Early Light, Rain." *Water~Stone*. 7.1 (Fall 2004).
- "The Luminous Body." *Speakeasy*. 12.1 (Fall 2004).
- "Satsuma" "Bamboo Chimes." *The 2River View*. 8.4 (Summer 2004).
- "The White Cat Contemplates the Mysteries of the Universe." *Blue Earth Review*. 1.1 (2004).
- "Silence." *Slant*. 18.1 (May 2004).
- "Prelude to the Afternoon of the Cats." *Minimus*. 11.1 (2004).
- "Signs of Light." *Water~Stone*. 5.1 (Fall 2002).
- "There Be Monsters Here." Guthrie Theater Lab Playbill for *Thief River* by Lee Blessing.  
Production run: 2/15-3/10, 2002.
- "Schrodinger's Cat." *Rockhurst Review*. 15.1 (Spring 2002).
- "Open Invitation." *Briar Cliff Review*. 14.1 (Spring 2002).
- "Thunder" "Calhoun." *Ontario Review*. 55.1 (Fall/Winter 2001-02).
- "In Kay's Garden." *Water~Stone*. 4.1 (Fall 2001).
- "Reading Poetry at 5AM" and "Meditations for Piano." *Sidewalks*. 20.1 (Spring/Summer 2001).
- "Before Winter." *ArtWord Quarterly*. 24.1 (Spring 2001).
- "How To" "Eden Trio" "Crossing the Mississippi at the Lake Street Bridge." *Sidewalks*. 19.1 (Fall 2000).
- "On the Pontoon." *Water~Stone*. 3.1 (Fall 2000).
- "Between One World and Another: Sketches for a Portrait of Marsden Hartley." *Columbia: Journal of Literature and Art*. 34.1 (Fall 2000/Winter 2001).
- "The Tourist's Tale." *ArtWord Quarterly*. 21.1 (Summer 2000).
- "Slow Meditation" "Hare" "On the Prairie." *Ontario Review*. 52 (Spring/Summer 2000).
- "For Grant Wood" "Ten Yellow Tulips, with a Portrait of Ev." *Ekphrasis*. 1.5 (Spring/Summer 1999).
- "The Window, Autumn." *The Georgia Review*. 52.3 (Fall 1998).
- "Arrangement, with Moon" "An Alchemy in the Bones" "This Is A Test. This Is Only A Test." *The Blue Moon Review*. Fall 1999. Web Publication: [www.thebluemoon.com/4/fall99](http://www.thebluemoon.com/4/fall99).
- "In the Lobby of the Hotel St. Francis, San Francisco" "Time Lapse" "This Is A Test. This Is Only A Test" "An Alphabet" "Rodeo Beach, California." *usaART.com*. Web publication: [www.usaart.com/reichard/](http://www.usaart.com/reichard/).
- "Fantasia on a Scene from Kabuki." *Ekphrasis*. 1.4 (Fall/Winter 1998).
- "History Lessons." *Verve*. 10.1 (Spring 1998).
- "For a Nun Seeking Refuge in the Form of a Bird." *Chachalaca Poetry Review*. 1.1 (Fall 1997).
- "For Liz in Summer." *100 Words (on "Gardens")*. 5.6 (1998).
- "The Cloud Game" "Now That We Are Never Finished Mourning." *Chelsea*. 63 (Winter 1998).
- "On Roan Mountain." *100 Words (on "Stone")*. 5.2 (1997).

"A Measure" "To Be Quietly Spoken" "Troy Painting a Portrait on a Sunday Afternoon."  
 The Spoon River Poetry Review. 22.1 (Winter/Spring 1997).  
 "A Painter, An Absence." Sidewalks. 12 (Spring/Summer 1997).  
 "Song for Frank O'Hara" "Stripping the Father Bare." Chiron Review. 50 (Spring 1997).  
 "The Monster's Dream." Liberty Hill Poetry Review. 5 (Fall/Winter 1996-97).  
 "Careful, the Moon." Verve. 8.2 (Fall 1996).  
 "Milarepa." The Tule Review. (Winter 1996-1997).  
 "Quiet." The Wolf Head Quarterly. 2.4 (Fall 1996).  
 "Two Funeral Songs for Linda." The Connecticut Poetry Review. 16.1 (1997).  
 "This Is A Test. This Is Only A Test." Cimarron Review. 118 (January 1997).  
 "Ritual." Blue Ink Press. 1.1 (Fall 1996).  
 "Mnemonic." modern words. 4 (1996).  
 "My Father Speaks" "Notes for a History of Someone Else's Grandmother."  
 The Spoon River Poetry Review. 21.1 (Winter/Spring 1996).  
 "He Will Not Eat Rice" "Fissure." Outerbridge. 26 (1996).  
 "Winnowing." Pinyon Poetry. 2 (Fall 1996).  
 "Chromatism: Brown." Third Coast. (Summer/Fall 1996).  
 "Open in Case of Emergency." Chiron Review. 48 (Autumn 1996).  
 "Savoring Mangoes" "Constellations." Amethyst. 14 (Winter/Spring 1996).  
 "Little Fire Story." Lake Region Review. 4 (Spring/Summer 1996).  
 "Notes for a Sacred Music." Art and Understanding. 5.1 (Dec./Jan. 1996).  
 "A House Over There." The Raven Chronicles. 5.2 (Winter 1996).  
 "Nijinsky in Love." Architrave. (Winter 1996).  
 "In Kay's Garden, October" "Constellations." New Digressions. 3.1 (Fall 1995).  
 "Variations on a Persian Theme." Faultline. 4 (Fall 1995).  
 "Long Winter Letter." The James White Review. 12.4 (Fall 1995).  
 "My Mother Visits the Site of the Fire" "Babel." Mockingbird. 2.2 (Winter 1995/96).  
 "Constellations" "Fort Barry, California." The Raven Chronicles. 5.2 (Fall 1995).  
 "My Mother's Garden, June 1994." The Raven Chronicles. 5.1 (Summer 1995).  
 "Duluth, Minnesota." The Lucid Stone. 3 (Fall 1995).  
 "Two Songs for My Brother." The James White Review. 12.1 (Winter 1995).  
 "Unearthed" "Fissure" "Carol's Hair." Sidewalks. 9 (Fall/Winter 1995-96).  
 "An Alchemy in the Bones" "Above Estes Park, Colorado" "Burnsville, North Carolina."  
 Old Crow Review. 5 (Winter 1995).  
 "Three Scenes from the Life of Victor, Wild Child of Aveyron." Quarter After Eight. 2 (Spring 1995).  
 "Diane." Poets On: Coping. 36 (Winter 1995).  
 "Autumn Variations" "Lobelia." Folio. (Winter 1995).  
 "Maphrodite." Verve. 6.1 (Spring 1994).  
 "The Unexpected Universe." Sidewalks. 6 (Spring/Summer 1994).  
 "Grackle." Anathema Review. 3 (April 1994).  
 "The Green Man" "The World is Round." The Dickinson Review. 8 (Fall 1993).  
 "Bonsai" "Rodeo Beach, California." Visions-International. 44 (March 1994).  
 "It Takes Me" "Without Translation" "Poet-Whore in the 9th Circle of Hell."  
 The James White Review. 10.4 (Fall 1993).  
 "Cost of Living." Chiron Review. 11.4 (Winter 1992).  
 "Queer." Seattle Review. 15.2 (Fall/Winter 1993).  
 "There Be Monsters Here" "Roland Barthes." Evergreen Chronicles. 8.1 (Winter/Spring 1993).  
 "Invert." Black Warrior Review. 19.1 (Fall 1992).  
 "Fort Collins, Colorado" "What We Step Across" "For Natalie." Bellowing Ark. 8.2 (Spring 1992).  
 "Brett in San Francisco." Mississippi Valley Review. (Spring 1992).  
 "Fruit." Seattle Review. 15.1 (Spring/Summer 1992).

- “Origami.” The James White Review. 9.1 (Winter 1992).  
 “Wave.” Sundog. (Summer 1991).  
 “Undoing Icarus” “Sunday Morning October.” Loonfeather. 12.1 (Spring 1991).  
 “Still, It Would Not Have A Flower In It.” Agassiz Review. 2.1 (Spring 1991).  
 “For Kay.” Bellowing Ark. 6.4 (July/August 1990).  
 “Sister.” The Minnesota Daily. 91.49 (Nov. 29, 1989).  
 “Another Version.” Lower Stumpf Lake Review. 24 (April 1989).

### **ANTHOLOGIES and JOURNALS: FICTION**

- “Sun, Moon, Stars.” Queer Shorts. Ed. Maria Angeline. Richmond, VA: Merge Press (forthcoming 2006).  
 “Night Drive.” Rio Grande Review. 21.1 (Spring 2002).  
 “Rain.” Blink: Sudden Fiction by Minnesota Writers. Eds. John Colburn & Margaret Miles. Minneapolis: Spout Press, 2001.  
 “Backfire.” The 1996 Writers of Minnesota. Ed. Craig Froelich. Madison: Crowbar Press, 1995.  
 “War.” The Perimeter of Light: Writing About the Vietnam War. Ed. Vivian Vie Balfour. Minneapolis: New Rivers Press, 1992.  
 “Johnny Flowers.” Evergreen Chronicles. 6.2 (Summer 1991).  
 “Swimming.” Evergreen Chronicles. 2.3 (Spring 1987).

### **REVIEWS, ESSAYS, and SCHOLARLY WORK**

- “North: An Essay.” The Fourth River. (forthcoming Fall 2006).  
 “The Idea of America: Four Questions for Student Artists.” Christa Olson, co-author. Art Education. 59.4 (July 2006).  
 “City Arts: A New Look at Art and Democracy.” On Teaching and Learning. Winter 2005.  
 “The Quality of Cohesion: Desire Lines: New and Selected Poems by Lola Haskins; Voluntary Servitude by Mark Wunderlich; Unrelated Individuals Forming a Group Waiting to Cross by Mark Yakich.” Speakeasy. 13.1 (Winter 2004).  
 “Portrait of the Young Artist as a Survivor: Mark Doty’s Firebird.” Contemporary Literary Criticism. Vol. 176 (CLC176, Aug. 2003).  
 “What’s At Stake: Alfred Corn’s Selected Poems.” Lambda Book Report. 8.9 (April 2000).  
 “Who Am I This Time? Timothy Findley’s Literary Pilgrimage.” Lambda Book Report. 8.7 (February 2000).  
 “The Book of Bores: Felice Picano’s The Book of Lies.” Minneapolis Star Tribune. Dec. 29, 1999.  
 “Portrait of the Young Artist as a Survivor: Mark Doty’s Firebird.” Lambda Book Report. 8.5 (Dec. 1999).  
 “Sledgehammers and Subtlety: Coming Out as a Gay Poet.” A View From the Loft. (April 1993).  
 “Stonewall: The Start of Gay Pride.” Minnesota Daily. 90.158 (June 23, 1989).

### **SELECTED READINGS, LECTURES and CONFERENCES**

- Reading: Lake Superior Community College/The Friends of the Duluth Public Library: Minnesota Authors Series. Duluth, MN: 14 - 15 March, 2006.  
 Reading: Micawber’s Books. St. Paul, MN: 9 September 2005.  
 Lecture/Presentation: National Service Learning in the Arts Conference (Campus Compact/HECUA collaboration). Minneapolis College of Art and Design. Minneapolis, MN: 29-30 Oct. 2004.  
 Reading: The Loft/Open Book. Minneapolis, MN, 9 Dec. 2003.  
 Featured Reader: Fourth Annual Eau Claire Book Festival. Eau Claire, WI: 18 Oct. 2003.  
 Reading/Discussion: Celebrating Books: An Evening with Six Minnesota Authors. Univ. of MN, Elmer L. Anderson Library: Minneapolis, MN, 25 April, 2002.

Reading/Host: The Evening Crowd at Kirmser's: A Celebration of the History of the GLBT Community in Minnesota. Minnesota History Center: St. Paul, MN, 28 January 2002.

Reading/Discussion: Give Sorrow Words: Passages of Grieving, for Hospice: A Photographic Inquiry. Frederick R. Weisman Art Museum: Minneapolis, MN, 29 June 2000.

Reading/Panel Discussion: Conference on College Composition and Communication: Minneapolis, 14 Apr. 2000.

Reading: Hungry Mind Bookstore: St. Paul, MN, 20 November 1999.

Reading: Circa Art Gallery: Minneapolis, MN, 11 June 1999.

Reading: Patrick's Cabaret: Minneapolis, MN, 28 - 29 May 1999.

Reading: Patrick's Cabaret: Minneapolis, MN, 17-18 July 1998.

Reading/Lecture: "Marsden Hartley, Modernism, and Queer Identity." Meta Museum Conference: Black Mountain, NC, 10 May 1998.

Reading: MN Lit-Link Literary Arts Festival: Minneapolis, MN, 26 April 1998.

Lecture/Panel Discussion: Ordway Arts Dialogue on Rent: "Your Future! Your Life!" 19 June 1997.

Reading/Discussion: Queerly Classed anthology: Amazon Bookstore, Minneapolis, 26 March 1997.

Reading: Meta Museum Conference: Black Mountain, NC, 20 May 1996.

Lecture: Flannery O'Connor and Southern Gothic: U of M Branch Campus, Rochester, 7 May 1995.

Reading: OutWrite! Conference: Boston, MA, 5 March 1995.

Reading: Loft Mentor Series, with James Welch: Hamline University, St. Paul, 23 April 1993.

Reading: Headlands Center for the Arts: Sausalito, CA, 15 July 1992.

### **PERFORMANCE/COLLABORATION/ARTWORK**

Co-Curator (with Dr. Jill Dawe, Augsburg College and Dr. Nicola Melville, Carleton College): "Perilous Night II: In the Spirit of Black Mountain." Interdisciplinary performance event: Carleton College: Northfield, MN: 2 April 2006.

Augsburg College: Minneapolis, MN: 5 April 2006.

Text, for "Leonora's Dream," a collaborative dance/theatre performance by Cynthia Stevens. Performance: Kroller-Muller Museum, The Netherlands: August 2006.

Performance: Carleton College and Augsburg College: April 2 & 5, 2006.

Performance: Theodore Worth Park, Minneapolis, MN: June 2002.

Text, for "Minneapolis Suite," a cycle of six art songs, composed by Philip Fried, commissioned by Zeitgeist New Music Ensemble. St. Paul, MN: March 18, 2006.

Text, for "The Music of Jerome Hill." CD released by the Jerome Foundation in celebration of Hill's centennial. St. Paul, MN: September 2005.

Text, for "Are You Serious?" a dance/performance by William Reichard and Cynthia Stevens. Performance: Best Foot Forward Series, Southern Theater, Minneapolis: Feb. 2005.

Co-Curator (with Dr. Jill Dawe and Prof. Janet Fried, Augsburg College): "Perilous Night: An Evening of Experimental American Music of the 20th Century." Augsburg College: April 2004.

Text and development, for "Site Lines," a site-specific dance/theatre performance, with Cynthia Stevens. Performance: Split Rock Lighthouse, Duluth, MN: June 2003 (funded by a FORECast Public Arts Grant).

Text, for "Nocturne Flesh," an installation by Laura L. Migliorino. Concordia College Art Dept. St. Paul, MN: 10 March - 19 April 2002.

Text, for "Enchanted Night," a collaboration with pianist Jill Dawe and Ballet of the Dolls. Performance: Ballet of the Dolls Theater, Minneapolis, MN: 24 - 26 January 2002.

Text, for "Fires/Friends," a collaborative photo/text installation by William Reichard and Roger Manley. Bellocq Art Gallery, Louisiana Tech University, Ruston, LA: March-April 2000.

Text, for "The Branch, Blanketed in Ice," a cycle of three art songs, composed by Philip Fried. Performance: Patrick's Cabaret, Minneapolis, MN: 15-16 September 2000.



Text and direction, for “Leonora’s Dream,” a collaborative dance/theatre performance by William Reichard and Cynthia Stevens. “Part One: Are You Serious?” performance: Intermedia Arts, Minneapolis: 5 Dec. 1999.

Text, with Duane Big Eagle and Thomas Avena, for “Spirit Houses” by Asa Herrgard. Installation/performance: Headlands Center for the Arts, Sausalito, CA.: Oct. 1992; Hamburgsund, Sweden: Sept. 1993.

Text, for “Through Bowed Glass” by Flying Sisters Theatre (Judith Howard and Cynthia Stevens). Dance performance: Spacespace, Minneapolis, MN. Sept. 1993. Red Eye Theatre, Minneapolis. March 1994.

Text, for “Unearthed” by Flying Sisters Theatre. Dance performance: Hennepin Center for the Arts, Studio 6A, Minneapolis, MN. April 20-23, 1995.

Installation: “The Library/Dissolution” at Headlands Center for the Arts, Sausalito, CA., July-Aug 1992.

### **RELATED PROFESSIONAL EXPERIENCE and AFFILIATION**

META Museum member: 1992 to present.

AWP member: 2002 to present.

Initial Judge: Speakeasy National Poetry Competition: 2005, 2006.

Board Member: Minnesota Citizens for the Arts: 2002 to 2004.

Executive Committee: St. Paul Arts/Culture/Entertainment Advisory Board (appointed by Mayor Randy Kelly): 2002-2004.

Fiction Fellowship Panelist: MN State Arts Board: 2002.

U.S. Secretariat: The Camargo Foundation: Cassis, France and St. Paul, MN: 1998 to 2001.

Founding Board Member: Junction magazine: 1998 to 2002.

Manuscript Reader: Mid List Press: First Series, Poetry ; Short Fiction; Novel: 1999 to 2001.

Grants Consultant: Jerome Foundation: 1998 to 2000.

Final Judge: James Wright Prize - Academy of American Poets: Univ. of MN: 2000.

Poetry Fellowship Panelist: MN State Arts Board: 2000.

Final Judge: Thorngate Road Press: Frank O’Hara Poetry Chapbook Competition: 1999.

Panelist: Literary Arts Center - Small Press Grant Program: Portland, Oregon: 1998.

Contents Consultant: Houghton Mifflin, Publishers: 1994 to 1997.

Archival Consultant: Jerome Foundation - Jerome Hill Archives: 1997 - 2001.

Research Assistant: Department of English - University of Minnesota

Ass’t. to Prof. Phillip Furia: 1995/1996; Ass’t. to Prof. Marty Roth: 1993/1994.

Panelist: Jerome Foundation Travel/Study Grant Program: 1995.

Associate Poetry Editor: The James White Review: 1992 - 1998.

Managing Editor: Agassiz Review: 1989-1993.

Research Intern: Walker Art Center Film and Video Program: 1986 - 1987.

Contributing Editor: Undercurrent Magazine: 1981-1983.